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ABSTRACT

After establishing a theoretical depiction of the domain of literature learning, a study developed test packages which examined: (1) the relationship among multiple choice, short open-ended, and long open-ended responses; (2) whether there would be differences according to the genres; (3) the relationship between literary and non-literary texts, both with respect to practice and with respect to aesthetic judgment; and (4) the concern about the scoring of open-ended responses, and whether the quality of writing could be distinguished from the quality of the understanding of the text. Tests were administered to a sample of tenth, eleventh, and twelfth graders in New York State. Results tended to validate the model that knowledge, practice, and preference are related but not highly interrelated aspects of the construct of literature learning, and that a comprehensive measure of student performance should address each of these three areas. It appears that within the knowledge domain, textual knowledge and knowledge of critical terms are distinct, particularly in their relationship to the practice of reading and responding. Within the domain of practice, more than one passage is needed to get some estimate of a student's performance across text-types. It seems to make little difference whether open-ended or multiple choice questions are used, but open-ended questions probably present somewhat more of a challenge to students than do multiple choice questions. (One table of data and one figure are included; sample measures, 20 references, and 28 tables of data are attached.) (PRA)

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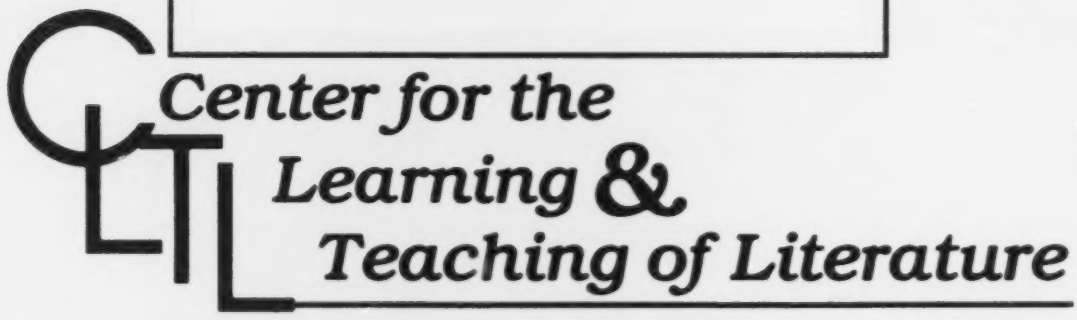

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COMPARISON OF MEASURES OF THE DOMAIN OF LEARNING IN LITERATURE

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One of the major concerns about literature education in the United States of America is that concerning its goals and objectives, particularly as these are reflected in its assessment. In raising his first concerns about cultural literacy, Hirsch (1983) claimed that the standards of cultural literacy were set by the college admissions testing programs. Other critics have raised questions about how literature is tested in state and national assessments and the effects of these tests on the national curriculum (Applebee, Langer, & Mullis, 1987; Ravitch & Finn, 1987). In the recent review of tests (Brody, DeMilo, & Purves, 1989) it was shown that, in general, literature as a school subject was not tested--neither for the knowledge component nor for the skills and abilities related to reading a text. This problem appeared to stem in part from the limitations of the multiple-choice test.

The history of the testing of learning in literature, however, has shown a great deal of variety and ingenuity in measurement (Purves, 1971; Purves & Beach, 1972; Cooper 1985). Many approaches to measuring student understanding and appreciation of literature have been studied, as have aspects of attitudes and beliefs. In general, these have not been explored in an attempt to make a comprehensive assessment of student learning. Usually measures of knowledge are divorced from measures of critical reading, and both are separated from measures of learned attitudes and beliefs. Some tests, such as the Graduate Record Examination, bring together disparate aspects of student learning, but the relationships among these aspects are not explored. The question of what might provide a comprehensive assessment of student learning of literature, therefore, has been ignored. To remedy this gap in our understanding of student learning and achievement, the present series of studies has been initiated.

This report begins with the establishment of a theoretical depiction of the domain of literature learning and then reports on a series of studies to probe the interrelationships among the various sub-domains.

I. Background

The Domain of School Literature

School literature is usually seen as one of the language arts, which have often been defined in terms of reading, writing, speaking and listening. Since literature involves texts that people read or write, and since when students read literature they often write about what they have read, literature is often seen simply as a subset of reading and writing, with an occasional nod to speaking and listening (neither of which is usually tested; and they will not be in this study). But those who take a serious interest in literature as a school subject are uneasy with this definition. They become more uneasy when they look at the world of tests and see that literature is simply a vehicle for tests of reading comprehension or for measures of writing skill or proficiency. There seems to be the need for something more. To define the literature curriculum as simply a subset of reading and writing neglects a number of the acts that go on within the activity of literature education.

Some would define literature as a school subject that has its own corpus of knowledge. Recently, this corpus of knowledge has come to be included under the heading "cultural literacy." Narrowly defined the corpus refers to the names associated with a particular set of texts: authors, characters, plots, and themes.

But it might well be broadened to include such matters as critical terms like metaphor and simile, as well as genres, styles of writing, and whole critical approaches.

There is another group that would see literature as something that is not read as other kinds of informational texts are. Louise Rosenblatt (1978) calls this kind of reading aesthetic and opposes it to the reading that one does with informational texts such as those of social studies and science. From this approach, one sees that a part of literature education is the development of preferences: habits of mind in reading and writing. In addition, literature education is supposed to develop something called "taste" or the love of "good literature," so that literature education goes beyond reading and writing in the inculcation of specific sets of preferences and habits of reading and writing about that particular body of texts which is called literature.

We would then argue that the domain of school literature can best be divided into three interrelated aspects: knowledge, practice, and preference. The interrelationships are complex in that one uses knowledge in the various acts that constitute practice and preferences, and practices and preferences can have their influence on knowledge. One can hypothesize that the intersections among the aspects can best be seen (at least in the United States pedagogical tradition, Purves, 1971) in the relationship between knowledge of critical terms and the practice of writing about texts, and in the practice of reading and writing and aesthetic judgments. One could argue that these judgments based on actual reading serve to steer the reading interests and habits of people. At the same time, one can separate them for the purposes of testing and curriculum planning. We may schematize the three sub-domains as follows:

SCHOOL LITERATURE

Knowledge		**Practice**		**Preference**	
Textual	Extra-textual	Reading/ Listening	Writing/ Speaking	Aesthetic	Habits
Specific Text	History	Decoding	Retelling	Evaluating	Reading
Cultural Allusion	Author	Envisioning	Criticizing single works	Selecting	Criticizing
	Genres	Analyzing			Valuing
	Styles	Personalizing	Generalizing across works		
	Critical Terms	Interpreting			

If we accept this depiction of the domain, we see that one major question facing those concerned with test generation is to determine what sorts and combinations of acts, texts, and types of items might best be suited to measure a student's performance within and across the domain. The issue of item type is central to this study, for there is concern throughout the profession that the standard item-type--the multiple-choice or matching question--is too limited (Brody, DeMilo, & Purves, 1989). A review of existing tests and measures in this country and overseas produced the classification of item types found in Appendix 1. Against this background, the present study was designed.

II. Design of the Present Study

The research team took as a starting point the fact that there are a variety of concerns in the teaching and testing community, each of which calls for a comparison of testing types. The team also determined that it would be impractical to attempt testing of oral skills at this point, since the main purpose is to propose alternatives for large-scale testing programs. It was clear that one point of the study was to compare practice--the most frequently tested aspect of the domain--with knowledge, on the one hand, and preference on the other. Practice would remain the centerpiece, since by all accounts it is the most important aspect of the curriculum. Within the area of practice itself, there exist some measurement issues which could be examined in this study. One was the relationship among various modes of response: the multiple-choice, the short open-ended, and the long open-ended response. The short open-ended response mode might be seen as the pivot upon which to balance the other two. A second concern was whether there would be significant differences according to genres, or whether a single genre might stand as a surrogate for the others. Of particular concern was the relationship between literary and non-literary texts, both with respect to practice and with respect to aesthetic judgment. Finally there has been raised a concern about the scoring of open-ended responses: whether the quality of the writing could be distinguished from the quality of the understanding of the text.

This set of concerns led to the following matrix:

	KNOWLEDGE		PRACTICE		PREFERENCE	
	Textual	Extratextual	Reading	Writing	Aesthetic	Habit
Item Type						
open-end						
short						
extended						
closed-end						

One should note that the concern over item type applies primarily to the practice column so that the comparisons of item types were to be most fully elaborated in that aspect.

In order to begin to look at the relationships among the cells of the matrix, the team selected a partial cross-over design in which pairs of texts with various types of measures would be matched against each other (cf. Choppin & Purves, 1969). For economy of scale given the number of variables, a full cross-over was not employed. Because there were some types of measures which were not dependent upon a text, these measures were paired with measures based on the reading of a text. In this way the practices of reading and writing became central to the study.

Task Specification

Following the general review, the research team settled on the following sets of tasks.

Background Knowledge

As has been suggested above, this consists of two subsets: knowledge of specific texts and knowledge of critical terminology. Knowledge of critical systems and theory is less appropriate at the secondary level than at the college level and so was omitted. The selection of specific texts was based on the work of Hirsch and was limited to figures and stories from the major Western traditions of legend including the biblical, the Greek, the Norse, and the American. The terms selected were terms that appeared frequently in literature textbooks and covered poetry, fiction, and non-fiction. The items could be either short answer or multiple-choice and it was decided to include one measure reflecting each item type.

Practice of Reading and Writing

As this sub-domain involves the application of reading and writing skills to texts that presumably the student has not read (if they have been read and studied, the measure becomes to some extent a measure of knowledge), it was decided to select a variety of texts and to pose three different sorts of measures with respect to each one: a measure that asked brief questions concerning the content and form of the text; a measure that translated those questions into multiple-choice questions so as to minimize the writing constraints; and a task that asked for an extended piece of writing so as to maximize the writing constraints. It was decided that the texts should represent the genres of poetry, prose fiction, and prose non-fiction, and that more than one text should represent the genre.

Aesthetic Judgments and Habits and Preferences

Since this sub-domain includes both the judgments of individual texts and general interests and beliefs, one measure could be attached to each of the selected texts. This measure would ask for the students' judgment of the particular text. A second measure or cluster of measures would deal with reading interests and habits and with beliefs about literature. Each of these measures could use an open-ended or a scaled or selected response; the latter was selected for this study.

The total test-package is represented by the matrix that follows:

	KNOWLEDGE		PRACTICE	PREFERRED HABITS	
	Textual	Extratextual	Reading/Writing	Aesthetic	Habit
open-end		X	X		
short		X	X		
extended			X		
closed-end	X		X	X	X

Text Selection

The measures focused on six texts: "The Man by the Fountain" by Georges Hebbelinck and "The Use of Force" by William Carlos Williams (fiction); "The Birth of the Moon" by an anonymous author and "The Iks" by Lewis Thomas (non-fiction); and "Forgive My Guilt" by Robert Tristram Coffin and "Dandelions" by Deborah Austin (poetry). These texts were selected to provide a range of structures, language uses, and degrees of personal involvement on the part of the writer. Three of the texts: "The Man by the Fountain," "The Birth of the Moon," and "Forgive My Guilt" had been used in a prior study by the Center (Langer, 1989) and it was thought that eventually results of the two strands of research could be connected.

"The Use of Force" is a first-person story of a doctor's attempt to examine the throat of a young girl and his realization of how violent he has become in assaulting her. "The Man by the Fountain" is a third-person story of an old man's brief encounter with a young runaway who he finally turns over to the police. "The Iks" is a reflective essay contrasting an anthropologist's view of a savage tribe with the author's own. "Birth of the Moon" is a process-oriented description of the theories surrounding the separation of the moon from the Earth. "Dandelions" is a humorous poem about a homeowner's battle against the dandelions in her lawn that relies on a single extended metaphor to make its point. And "Forgive My Guilt" is a reflection on a hunter's maiming and killing two birds.

Item Generation

For the cognitive measures associated with the texts, the questions were limited to a set of common topics that could clearly be related to literature education. The following topics were selected to provide a range of items across the literary and non-literary aspects of the domain: content, character motivation, over-all structure, and figurative language.

In order to facilitate the comparisons, the team decided to use the open-ended short answer questions on each text as the anchor measure for each text and for all comparisons. The short-answer items were developed first and from them the multiple-choice and essay items were developed. (The only exception to this practice was with the two short stories, which had been used in an earlier study with multiple-choice questions already written, so that the short-answer questions were generated from preselected multiple-choice items; Purves, 1973). The essay questions were written to bring together two of the topics: structure, and either content or character motivation.

The measures of extratextual knowledge and of preference (aesthetic, interest and attitudes) contained some general items as well as items specific to texts. The measure of knowledge of terms was generated from a list of terms that were used by students in their discussions of the texts in the previous study (Langer, 1989) together with parallel items for the new texts (e.g. irony). The background knowledge items dealing with myth were adapted from early National Assessment items (NAEP, 1973).

The other sets of items that had already been developed and validated were the transfer and interest items (Purves, 1973) and the censorship items (Dwyer & Summy,1988). The aesthetic judgment items were adapted from the validated measure developed by Fredholm (1974), based on the major criteria used for making aesthetic judgments of literature. The only new set of items was one designed to elicit the students' attitudes towards the text, i.e., whether they considered it literary or not. In each case, scaled measures seemed an economical approach to a complex issue.

The questions were all written and reviewed by an internal jury and then sent to an external jury for comment and review parallel to the pilot-testing. A sample of the measures is included in Appendix 2.

Sample Administration, and Scoring

In the spring of 1989, the packages of tests that had been developed were administered to a sample of upper-level secondary school students from urban, suburban, and rural schools in the state of New York. The schools were asked to supply eleventh-grade students, but in some cases tenth- or twelfth-grade students were also tested. Teachers were asked to test the full range of students in the grade. The designed sample called for a minimum of 30 students per item type, but because of absenteeism and the fact that certain classes were not tested, the achieved sample was as in Table 1. The poor sample means that reliabilities are not high and thus that any results must be treated as suggestive rather than as definitive. The findings should be seen to comment on the test and scoring characteristics rather than on the characteristics of students or groups of students.

TABLE 1

Designed and Achieved Samples

	Measure			
	Short Ans Ach/Des	Multiple-Choice Ach/Des	Essay Ach/Des	Aesthetic Ach/Des
Text				
Story 1	154/210	20/30	15/30	26/30
Story 2	122/180	19/30	22/30	26/30
Poem 1	145/210	19/30	18/30	21/30
Poem 2	119/180	25/30	19/30	24/30
Non Fiction 1	86/180	25/30	25/30	18/30
Non Fiction 2	88/180	23/30	24/30	18/30
Attitude/Interest	113/120			
Censorship	60/120			
Myth	112/120			
Terms	60/120			

Arrangement of Packages

The packages were so arranged that each student took a short-answer test on one of the six texts followed by one of the other tests. The design is such that the short-answer test becomes the anchor against which all other measures are judged. The design of the packages is as in Figure 1. This is an incomplete cross-over design, as the design had to be limited to the size of the sample. Thus there is no comparison within type of measure and type of text, only across measures and text-types. The packages were rotated in a class so that no more than six students in any class took one specific pairing. In this way the tests were distributed across the population. In general the testing time was one normal class period, which averaged 45 minutes. The sections were not separately timed, in some instances the time allotted proved to be too short for some of the pairings, particularly those which included an essay, as can be seen in the number of blank responses.

Figure 1

Design of Packages

	Story	Poem	Non-Fiction
Student	1 2	3 4	5 6
1 Short Answer	A B	C D	E F
Multiple Choice	B A	D C	F E
2 Short Answer	A B	C D	E F
Essay	B A	D C	F E
3 Short Answer	A B	C D	E F
Aesthetic Judgment	B A	D C	F E
4 Short Answer	A B	C D	E F
Attitude/Background	B A	D C	F E
5 Short Answer: Fiction	A B	A B	
Poem	C D		C D
Non-Fic		E F	E F

The short answer questions were scored on a four-point scale (blank, poor, average, excellent) by one rater with every tenth response scored by a second independent rater. The scoring rubric was based on the principle of appropriateness and amplification of the answers. A one-word response was usually inadequate; an excellent answer gave one or two supporting details or an amplification of the generalization. The percentage of exact agreement of the raters was 88%. The essay responses were scored on the same four-point scale by two independent raters, both doctoral students in language education. One rater scored the

compositions for "literary acumen" basing the score on the accuracy of the response in terms of its appropriateness to the text and an interpretation that could be supported with references to the text; the second rater scored them for "writing ability," based on structure, organization, and stylistic appropriateness. Both scores were also check-scored by a third judge, with exact agreement on 70% of each rating of the compositions.

III. Results

Individual Test and Item Characteristics

Despite the low response rates in multiple-choice and essay tests, there is sufficient information to indicate that the other measures performed well (Tables 1-21, Appendix 3). The various passages were roughly similar in their difficulty levels on the short-answer (6 out of 15 pairs were significantly different), multiple-choice (no significant differences) and essay scores (4 out of 30 pairs reached significance). "Dandelions" proved the most difficult on the short-answer and "The Birth of the Moon," the easiest (Table 1B). The metaphor of "Dandelions" proved a difficulty and "The Birth of the Moon" is a straight-forward informative piece. The range of item difficulty in the multiple-choice measures was less consistent than on the short-answer measures; there were two items on which all or nearly all selected the key and one on which fewer than 20% selected it. In general the essay score distributions for both writing and literature (1.7 to 2.6 on a 0-4 scale) subscores appear appropriate, but the standard deviation was affected by the number of blank responses which were scored as zero.

The aesthetic judgment measure appeared to possess adequate psychometric properties. Since the students were asked to rate each of sixteen different aesthetic judgments, it was not possible to do a factor analysis on each selection. Instead, they were polled for each genre and then combined across all genres. On the basis of the factor scores, it was thought possible to derive a measure that used fewer questions to gain similar information. The results (Appendix 3, Tables 7-14) show that clear factor scores can be derived, but that these are only interpretable as negative and positive ratings, rather than as factor scores indicating the particular nature of the criteria selected (e.g. emotional, aesthetic, or meaning-based). This result appears unrelated to the absolute rating of the text (Appendix 3, Table 15) which indicates that all of the texts were viewed more positively than negatively. It also contradicts the results of the most favored criteria measure (Appendix 3, Table 21) which indicates that the genre appears to affect the criteria selected regardless of whether the text is judged good or bad. Such a finding suggests that the measure needs revision so as to distinguish the judgment of quality from the nature of the criteria selected if one wants to find out both sorts of information.

The text attitude measure was one which asked the degree to which the students viewed the text as "literature" or as "school literature." The results (Appendix 3, Table 16) support the findings of the aesthetic criteria measure that students generally view poetry as literary and so judge it, and non-fiction as non-literary and so judge it. When they rate fiction, however, they appear to mix literary and non-literary judgments. The reasons for this might be explained by the nature of the genre, but it is more probable that they occur as a result of the way in which fiction is taught and tested, for it tends to be seen as a hybrid between aesthetic and instructional text (Brody, DeMilo, and Purves, 1989). The general attitude and interest measures (Table 19) showed results similar to those found in earlier studies (Purves 1973): two factors of interest emerge, a generalized interest in reading and literature with a willingness to participate, and a tendency to project oneself into what one reads as opposed to a tendency to remain distant and aloof. The censorship measure also showed two broad factors (Table 20): a tendency to censor on multiple grounds, and a tendency to restrict censorship to pornography.

The two background measures appear to have been psychometrically well-constructed (Tables 17 and 18), producing an expected mean and a standard deviation that would appear to reflect instruction as well as time for response. None of the items was particularly easy or particularly hard except for the item calling

for a definition of exposition. The students defined it in rhetorical terms as a type of composition rather than in literary ones as an aspect of narrative plot.

One can conclude from these results that the individual components of the measures performed well in the trials, although the numbers of responses for the multiple-choice and the essay responses were insufficient to make any but the most general comments. The separate cognitive measures appeared to be well constructed with a mix of easy and difficult questions, and few questions that should be rejected from a final version. The attitude measures also seemed to be appropriately constructed, with the exception of the aesthetic judgment measure which proved difficult to interpret. Whether these individual types of tests and scales measured discrete or confounded aspects of the domain of literature achievement remains the next question.

Comparative Results

Because of the small samples for some of the text-related measures, it was decided to treat each of the text types and test types as a unit for purposes of comparison. Thus the individual story, poem, and non-fiction responses for short answer, multiple-choice, and essay scores respectively were aggregated across the genres for the purposes of making correlations. This was done by converting the scores into standard scores and then adding across genres and basing the correlations upon the standard score sums for each genre.

The correlation between the open-ended and multiple choice measures can be seen in Appendix 3, Table 22, and the inconsistent results do not appear to support the findings of Choppin and Purves (1969), but one cannot determine whether this finding results from text, measure, scoring, or sampling effects. A similar inconsistency can be seen in the comparison of the essay and short-answer measures (Appendix 3, Tables 23 and 24). The writing and literature essay scores are highly correlated, but a part of that overlap resulted from the failure of the two scoring schemes to differentiate clearly the criteria they were using. Interviews with the raters showed that they tended not to follow the explicit rubric. A small-scale rescoring effort indicated that the correlations would drop to about .6, suggesting that the bi-partite scoring makes sense as long as the scoring rubric is made clear to each scoring team.

The relationships between the measures of knowledge and practice are generally positive but not overwhelmingly so (Appendix 3, Table 25). It is worthy of note that knowledge of terms is a better predictor of measures of understanding than knowledge of culture and myth, a finding that would not support the contention made by the proponents of cultural literacy (Hirsch, 1987). This relationship clearly needs further exploration, perhaps to determine whether terminology is taught more consistently across schools than are individual texts.

The relationships among the various aesthetic judgments of the text and understandings of the text are virtually non-existent or so mixed that one must conclude that students generally do not let their rating affect their understanding or vice-versa (Table 26). This finding contradicts the results of other research (Purves, et al 1980), which suggests that students who do not understand a text tend to blame the text and thus indicate their dislike of it. Such may be the case here, but there is insufficient evidence to be sure.

When one examines the relationship between practice and general attitudes towards literature (Table 27), one finds that students who like literature perform better, but that transfer appears an independent construct. It is worthy of note that the students who read texts well disapprove of censorship more than those who read them poorly. This result supports the findings which showed the negative correlation of verbal ability and disapproval of censorship.

The final comparison is that among the text types themselves on the short answer measures (Appendix 3, Table 28). The results indicate that performance on one text will predict performance on another but that the strength of the prediction (i.e. correlations ranging from .41 to .51) is weak enough to suggest that one should use more than one text to get a reliable and valid estimate of student literary understanding.

The basic comparisons may be summarized as follows (Table 2):

Table 2

Summary of Correlations of Short-Answer Scores With Other Scores

	Story	Poem	Non-Fiction
Multiple-Choice	.10	.37	.53
Essay	.53	.27	.25
Myth	.25	.26	.29
Terms	.18	.49	.69
Rating of Text	.25	.27	.25
Transfer	.27	-.05	.05
Interest	.22	.13	.26
Censorship	-.26	-.02	-.41

As was stated earlier, the short-answer measure becomes the anchor against which the other measures are compared. The comparison can be extended across each of the three genres. One might set a correlation of .7 as the point above which two measures may be said to be redundant. This figure is approached only once, in the correlation of knowledge of terms with the reading of non-fiction. There are three correlations that are close to chance (between -.05 and .05). The relative independence of the transfer score from achievement suggest that it might be a psychological penchant independent of any other aspect of literature learning, but there is not strong enough evidence to suggest that the measure should be eliminated from a comprehensive package. In summary, because of the small sample and low reliability, none of the correlations is sufficiently strong to suggest that any of the measures is clearly measuring the same construct with respect to literature and the reading of literature although the possibility remains. The variation across genres also suggests that the three genres are not redundant from the perspective of measurement of achievement in the domain of literature learning.

IV. Conclusion

Because of the relatively small sample, it is difficult to reach strong conclusions about student behavior and understanding. Treating the study as a pilot-testing exercise, which, to a great extent, it was, we can reach some clear conclusions as to what might make a good comprehensive test package. The results do tend to validate the model that knowledge, practice, and preference are related but not highly interrelated aspects of the construct of literature learning. A comprehensive measure of student performance, therefore, should address each of the three areas. It would appear that within the knowledge domain, textual

knowledge and knowledge of critical terms are distinct, particularly in their relationship to the practice of reading and responding. Within the domain of practice, more than one passage is needed to get some estimate of a student's performance across text-types. It seems to make little difference whether one uses open-ended or multiple-choice questions, but one can argue on other grounds that open-ended questions probably present somewhat more of a challenge to students than multiple-choice questions (Hansson, 1990), and would therefore be a more exacting measure of the ability to read and shape a response to what is read.

It is also clear that an extended response is also desirable, but other studies argue that the phrasing of the question might be such as to allow the student some preparation for the setting forth of a fully articulated composition. A stark question is less desirable than a question that builds upon another sort of task, one that gets the student to consider the text in question (Hansson, 1990). A combination of multiple-choice and essay or scale and essay might be the optimum measures.

In the realm of preference, it would appear important to separate determining the student's criteria for judging a text from the actual judgment. It would also appear to be important to get a depiction of the general attitudes towards literature including censorship, since these clearly appear to be related to cognitive performance (whether in an antecedent or consequent role remains unclear).

From these conclusions one may derive a set of specifications for an assessment of student learning in literature that would include the following:

1. Measures of Background Knowledge--terminology and cultural information; these may include matching and supplying or generating items

2. Measures of the ability to read and articulate a written response to at least two texts that differ in genre, the measures to include both supplying and constructing items, with the latter taking the form of extended discourse.

3. Measures of preference including aesthetic judgment of specific texts and general habits and beliefs concerning literature and its place in the world.

Such an assessment would give a more comprehensive picture of student learning and also of program effectiveness than would a measure of any one taken alone. A recent study that used a more comprehensive measure showed that a complex measure served best to validate a model of instruction. If the intention of the instruction is to make classroom exploration of literature more open and to use more "real" and thought-provoking questioning than normal instruction, its validation must include measures of both practice and preference (Ho, 1987). It is the trial of such an assessment package that will form the next phase of this area of research. If successful, the package might well serve as a model of assessment at the state or district level, and at the classroom level.

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Appendix 1

A Note on Item Classification

One of the most common ways of classifying test items in literature is by the content of the item, whether and in what way it refers to the text. Another common way has been in terms of the format, whether short answer or multiple choice. A third has been according to the Taxonomy of Educational Objectives, a project of the 1950's that attempted to define items in terms of the cognitive skills they called for (Bloom, et al., 1954). This last way has proved somewhat controversial in that the project discriminated between the cognitive and affective domains and attempted to establish a mental hierarchy. Assessment projects at the Center for the Learning and Teaching of Literature have been examining literature tests from the perspective of content and cognitive skills (Brody, DeMilo, and Purves, 1989), with success on the first perspective and less so on the second.

It seems that test questions might best be examined in terms of a combination of format and demand upon the student. Such an approach parallels the work on composition tasks performed by Vähäpassi (1988) who saw them as an interaction of cognitive demand and discourse function. With respect to tasks related to the reading of literature, this combination would enable one to see that the task confronting the student, for the most part, has to do with the degree to which the student must supply new information rather than use information that is present. This degree is related to the degree to which the student must assimilate the particular text and come to conclusions about it, which conclusions must then be articulated. Such an approach is related to that set forth in the work of Hansson (1990). It is clear that in an essay question, for example, a student must supply information in order to articulate a response, drawing upon long-term memory and to some extent generating new information and new structures. In a multiple-choice question, on the other hand, the student must look at the information presented and select the best match between stem and options. In a literature test the student may also need to have recourse to the text, but the student need not generate an articulated interpretation of the text in order to get the "right" answer. From these two extremes, we may perhaps develop an item classification system that will be of use to those constructing and analyzing tests in literature which involve knowledge, practice and preference. It may be too that there are implications for the curriculum.

I Items where all information is present or available.

- A. Matching
  - i. Picture--text
  - ii. Text--text
  - iii. Interpretation--text
- B. Sorting
  - i. Pictures
  - ii. Words/phrases/sentences
  - iii. Continuous text
- C. Reorganizing
  - i. Pictures
  - ii. Words/phrases/sentences
  - iii. Continuous text

II Items where the majority of information is present or available, the rest is presumed to be in the long-term memory and is to be applied to the present situation (cf. Broudy 1982).

D. Supplying

i. Pictures

ii. Words/phrases/sentences

iii. Continuous text

III Items where the information was present in a previously read text and is presumed to be in the long-term memory. The primary task is to make a report of what is known, usually within a prescribed form. In Broudy's terms the use of learning is primarily replicative.

E. Recalling

i. Words/phrases/sentences

ii. Continuous text

F. Paraphrasing/Summarizing

i. Words/phrases/sentences

ii. Continuous text

IV Items where the information is not presumed to have been directly present in the long-term memory but in which the student is required to make an interpretive or associative use of prior learning (Broudy, 1982).

G. Constructing/generating

i. Words/phrases/sentences

ii. Continuous text

iii. Interpretation

iv. Synthesis/Judgment

Appendix 2

Sample Measures

The Man by the Fountain

As always, John Deweck sat by the fountain.

The spring sun loomed up out of the seething foam. The children honoured the memories of heroic admirals. Their galleons and cutters tacked to and fro across the wide pond. Nursemaids and grandmothers glanced anxiously at frocks and trousers. Over the wide world the fountain sang, thrusting a quivering plume of water at the scudding clouds. Liquid pattered noisily into bowls of marble.

John Deweck sat on his usual bench, speaking to no one. There were a few rules he stubbornly clung to. People spoke so much ill of each other. He no longer listened to their chatter. He had eyes now only for students and soldiers, for young girls and children. Young people fascinated his old carcass. He knew a great deal and had forgotten even more. He craved for youth and approached death's kingdom with reluctant steps.

One by one the frequenters of the fountain left the park. It was time for lunch. John smiled without quite knowing why. Now that he was alone, it seemed to him that he was the head park keeper. It was Thursday. The day on which his wife always used to serve him veal-steak with a delicious sour sauce and potatoes as round as marbles. She had been able to work miracles with a potato. Since her death he had fallen into irregular eating habits. Three slices of bread and jam in the morning. At midday, often not even a bite. Round about five, some lumpy porridge with rusks and some fruit. Usually a sour apple. Sour apples, he believed kept the mental juices clean and preserved understanding.

He sat now alone with the violence of the fountain.

Perhaps some little boy would turn up? He longed for a serious conversation. Eyes that were still keen swept the avenue that led to the outskirts of the town. Far off in the distance, as in a dream, the little boy came into view.

The youngster came tearing up to him, flopped down on the bench and gazed spellbound at the rippling surface of the pond and at the dragons letting the water flow over their green breasts.

"Hello, young man," said John Deweck solemnly.

The child stared at him but said nothing.

"Isn't it your dinner-time?"

"I'm not hungry." said the boy. "I eat once a day. Raw buffalo-meat, as I roam the prairie on my bronco."

"Well, now," said John Deweck, "Well now. . . who might you be then?"

The boy looked up at him full of pride.

"I am the last of the Mohicans. I lost my friend-the paleface. He was caught in an ambush. But I scented danger. Now I wander alone through the wood and valley. . .."

"Where are your feathers?" asked old John sternly.

The child gazed at him with lively interest. Tiny flames flickered in the golden eyes. He flushed with excitement.

"I don't wear feathers in enemy country," he said in a whisper. "But still, I'm on the warpath. I've no war paint on but I've dug up the hatchet. I am the last of my tribe. Are you my friend or foe?"

"What a thing to ask! My name is John. I have always been the foe of the buffaloes and the friend of the Indians. I made a blood-pact with Winnetou. Now I am too old for the hunt. Against whom have you dug up the hatchet?"

"Against the tribe of grown-ups," answered the boy. "They threaten my hunting-grounds and my freedom. They don't understand a thing. How can an Indian live in stuffy school-buildings?"

"Of course he can't," said John. "Though a paleface myself, I'm all for freedom, too. But still, I think school is necessary. . ."

The youngster threw him a piercing look.

"Perhaps you're a spy," he said thoughtfully. "The enemy is cunning."

John Deweck gave a high-pitched laugh.

"Nonsense. Take a look around. We're quite alone here. No, I'm not a member of the tribe of grown-ups."

"How strange. So old, yet still a good Indian."

The old man gave a loud sniff. He held his hand out to the young brave.

"Peace," he said, "and many scalps."

"I'll tell you my adventure," said the boy, "provided you can keep a secret."

"Even if I was bound to the torture-post I wouldn't breathe a word."

"This morning I had to hunt for buffalo. As you know, the time has come. Besides, I'm looking for a squaw for my new wigwam. I was creeping out of the kitchen when Dad caught me by the hair. He walloped me for not being ready for school. I didn't make a sound. Only cunning could save me. Meekly I let myself be led to Hook Nose."

"Who is Hook Nose?"

"The school chief," replied the boy. "He's not strong but he's terribly cunning. He laughed like a wild horse and spoke of giving me lines. At ten o'clock, during break, I sneaked out at the gate. I ran as fast as I could. . . I don't want to go home again. My homeland is the prairie. Tonight I'm looking for a boat and tomorrow I'll be sailing across the seas."

John Deweck looked at the fountain. Impetuously as life itself it leapt up towards the light of the boundless sky. Cherubs spattered with water, blew on their conches as if to warn of impending danger.

A wrinkle creased the aged forehead.

"It's not going to be an easy plan," sighed John Deweck.

"I *must* get a boat," said the boy stubbornly. "You've got to help me."

Heavy clouds drifted towards the spring sun. The birds were silent in the pruned trees.

"First come and eat in my wigwam" faltered John Deweck.

"I'm not hungry."

"You can't refuse bread and salt. . ."

The boy thought this over.

"Your mouth speaks the truth," he said. "I must set out on my long journey free from hunger. But I shan't eat meat."

"Bread and salt, O warrior. . ."

The boy trotted at the old man's side, looking neither left nor right. He thought of the wild scents of the prairie. He had met an old buffalo-hunter who gave him invaluable tips.

They stepped into the police station. The door closed behind them with a bang. The boy looked about him and understood.

He sat down on a bench and freely volunteered information to a fat man with a ruddy complexion. His head sank on his chest. He did not even glance at John Deweck.

The car arrived shortly afterwards. The father stepped out and thanked the old man. The boy took his place in the car. Suddenly, he turned to the buffalo-hunter.

"You belong to the tribe of grown-ups," he said. "You have betrayed my confidence. I will pay for it at the torture post. I despise you."

He spat on the ground.

"What did he say?, asked the father.

"That you ought to make him happy," said John Deweck.

Father and son vanished in a cloud of dust.

"The youth of today," grunted the inspector.

Slowly the old man paced through the streets of the little town.

He was never seen again at the fountain.

George Hebbelinck-Belgian

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THE MAN BY THE FOUNTAIN (short answer)

For each of the following questions write out your best answer in the space that follows.

1. How is the fountain first described in the story?

2. How is the description of the fountain in lines 76 to 78 different from the initial description in lines 2 to 7?

3. How do the boy's feelings toward John Deweck change in the story?

4. How does John Deweck's life change at the end of the story?

5. What does the description of the fountain in lines 76 to 78 contribute to the story? (What does the description convey?)

6. Which descriptions following the description of the fountain in lines 76 to 78 reinforce the mood that is established there?

_____

_____

_____

_____

7. How does the boy's view of his life and of John Deweck change in lines 91 to 95?

_____

_____

_____

_____

8. What do you think the descriptions of the fountain - all viewed together- contribute to the story?

_____

_____

_____

_____

THE MAN BY THE FOUNTAIN (multiple choice)

For each of the questions that follow, select the one answer that best matches your understanding of the text. Circle the letter that corresponds to your choice.

1. Three of the following are contained in the description of the fountain in lines 2 to 7. Choose the one that is not.
   a. It is intermittent.
   b. It is pleasurable.
   c. It is active.
   d. It is wide-spreading.

2. Which of the following words or phrases in lines 76 to 78 present a different aspect of the fountain from what was described in lines 2 to 7?
   a. "Impetuously as life itself" (line 76)
   b. "impending danger" (line 78)
   c. "spattered with water" (line 77)
   d. "it leapt up" (line 76)

3. In the paragraph beginning on line 91, which of the following would be an accurate description of the boy's feelings about John Deweck?
   a. Trust and admiration.
   b. Nervousness and fear.
   c. Loathing and detestation.
   d. Tolerance and approval.

4. There are three possible explanations of the last sentence in the context of the story as a whole. Choose the explanation that is NOT possible.
   a. John Deweck realized that he would always be lonely.
   b. John Deweck felt sorry for what he had done.
   c. John Deweck wanted to live with the boy and his family.
   d. John Deweck realized that he could not recapture his youth.

5. Lines 71 to 75 may be said to be one of the points at which the direction of the story turns. Which of the following best summarizes the turn?
   a. The boy decides that he must go back to school.
   b. John Deweck decides to make the boy uneasy.
   c. The boy realizes that John Deweck is not his friend.
   d. John Deweck realizes that he must take the boy to his parents.

6. Which of the following words or phrases most clearly reinforce (s) the change that comes after line 79? I. "Heavy clouds drifted"(line 82). II "The birds were silent" (line 82). II "looking neither left nor right" (line 91).

   a. I only.

   b. III only.

   c. I and II only.

   d. II and III only.

7. Which of the following statements best describes the relationship of the two paragraphs (lines 91 to 95) to each other?

   a. The first describes events before the story began, the second describes the results of those events.

   b. The second presents a reality that contradicts the dream of the first.

   c. The first describes the old man, and the second describes the boy.

   d. The second explains the boy's actions that are described in the first.

8. Which of the following statements about the significance of the fountain is most consistent with the story as a whole?

   a. It suggests the liveliness of the world and of youth.

   b. It suggests the mystery of life and the pleasure of old age.

   c. It suggests the perils that face people who travel.

   d. It suggests the happiness that we lose when a loved one dies.

FOUNTAIN (essay)

Write a composition of two or three paragraphs in which you compare the different images related to the fountain and their effect upon your understanding of the story, "The Man By the Fountain." Your composition will be judged on the quality of your answer to the question as well as on its organization, style and use of the language.

Indicate the extent to which you agree with each of the following statements people have made about "The Man by the Fountain." Circle the number that indicates the extent of your agreement.

	Agree Strongly	Agree	Disagree	Disagree Strongly
1. "The Man by the Fountain" belongs in an anthology of literature.	4	3	2	1
2. The subject matter of "The Man by the Fountain" is not appropriate to what I think is literature.	4	3	2	1
3. "The Man by the Fountain" is a typical example of a short story.	4	3	2	1
4. "The Man by the Fountain" is not written according to my understanding of how literature should be written.	4	3	2	1
5. I would recommend "The Man by the Fountain" to be used in a literature course in my school.	4	3	2	1
6. I don't like "The Man by the Fountain" but I think it is good.	4	3	2	1
7. "The Man by the Fountain" uses language that should not be in stories.	4	3	2	1
8. "The Man by the Fountain" is the kind of story English teachers like.	4	3	2	1

Rating Sheet

" THE MAN BY THE FOUNTAIN'

Below are a number of reasons people have given for finding this story good or bad. Which are closest to yours? Read each and circle the number that best agrees with your judgment of the story.

	Agree Strongly	Agree	Disagree	Disagree Strongly
1. I find "The Man by the Fountain" good because it has taught me something. It has broadened my understanding.	4	3	2	1
2. I find "The Man by the Fountain" bad because it is not captivating or exciting. It has not made an impression on me emotionally.	4	3	2	1
3. I find "The Man by the Fountain" good because the parts are well composed, logical.	4	3	2	1
4. I find "The Man by the Fountain" bad because the form and style are not pleasing. They don't match the content.	4	3	2	1
5. I find "The Man by the Fountain" good because symbols and metaphors are used in effective and meaningful way.	4	3	2	1
6. I find "The Man by the Fountain" bad because my demands for a story are not fulfilled.	4	3	2	1
7. I find "The Man by the Fountain" good because the work closely follows the				

traditional form and content of this type of story.	4	3	2	1
8. I find "The Man by the Fountain" bad because it teaches something that I consider wrong from a personal or human point of view.	4	3	2	1
9. I find "The Man by the Fountain" good because it is original, different, new and fresh.	4	3	2	1
10. I find "The Man by the Fountain" bad because the author does not succeed in getting across what he wanted to say. His intentions are not fulfilled.	4	3	2	1
11. I find "The Man by the Fountain" good because the text is ambiguous. It can be interpreted in more than one way.	4	3	2	1
12. I find "The Man by the Fountain" bad because it's unrealistic and false; people, events and settings are not realistically portrayed.	4	3	2	1
13. I find "The Man by the Fountain" good because it's imaginative, inspiring.	4	3	2	1
14. I find "The Man by the Fountain" bad because the theme is irrelevant, unimportant. It has no meaning for me.	4	3	2	1
15. I find "The Man by the Fountain" good because it makes an honest impression and it appears to be written with conviction. The author's true feelings are conveyed.	4	3	2	1

16. I find "The Man by the Fountain" bad because its conception of the world and of man is not congruent with my conception. 4 3 2 1

Now review the judgments and answer the following:

1. Please enter the numbers of the six judgments that matter most to your judgment of "The Man by the Fountain" _____ _____ _____ _____ _____ _____

2. From the six judgments that you selected in question 1, choose the two that are most similar to your opinion. _____ _____

3. We would like to know how you personally compare this story to other stories you have read. If you think it is one of the best stories you have read, rate it +3. If you think it is one of the worst you have read, rate it - 3.

Here is a scale:

One of the best	good	fairly good	fairly poor	poor	One the worst
+3	+2	+1	-1	-2	-3

ATTITUDE (Multiple choice)

For each of the questions that follow, select the one answer that best matches your experience and beliefs. Circle the letter that corresponds to your choice.

1. Have you done something you would not ordinarily have done because you read about it in a story, poem, or play? (For example, when you were younger, have you dressed up as a pirate because you read a story about pirates?)
   a. Often
   b. Occasionally
   c. Once or twice
   d. Never

2. While you were reading a book have you thought of yourself as one of the people in it?
   a. Often
   b. Occasionally
   c. once or twice
   d. Never

3. Have you compared a person you met in real life with people you have read about? (For instance, have you ever called a strong person Samson?)
   a. Often
   b. Occasionally
   c. Once or twice
   d. Never

4. Have you been in a situation and asked yourself what some person in a story you read would have done in that situation?
   a. Often
   b. Occasionally
   c. Once or twice
   d. Never

5. When you read a novel or a story, do you imagine that what is happening in the story takes place in some town or city that you have seen?
   a. Never
   b. Once or twice
   c. Occasionally
   d. Often

6. Have you done something or gone somewhere, felt that this has happened before, and then realized in fact it happened in a book you read?

   a. Never

   b. Once or twice

   c. Occasionally

   d. Often

7. When you read a story, how often do you imagine that the people in the story look like people you know?

   a. Often

   b. Occasionally

   c. Seldom

   d. Never

8. When you meet a new person, how often do you compare the person to someone you saw in a movie?

   a. Often

   b. Occasionally

   c. Seldom

   d. Never

9. How often do you think that the people you are reading about in a story are real people and not simply people in a story?

   a. Never

   b. Once or twice

   c. Occasionally

   d. Often

10. When you read a story or a play, do you try to remember something that happened to you that is like what you are reading about? Do you say to yourself "Something like this happened to me once"?

    a. Never

    b. Once or twice

    c. Occasionally

    d. Often

11. How many books have you read for your own pleasure in the past year?
    a. None
    b. Fewer than 5
    c. 5 to 10
    d. More than 10

12. During the past year, how many plays have you read for your own pleasure?
    a. None
    b. One or two
    c. 3 to 5
    d. More than 5

13. During the past year, how many novels have you read for your own pleasure?
    a. None
    b. One or two
    c. 3 to 5
    d. More than 5

14. During the past year, how many biographies have you read for your own pleasure?
    a. None
    b. One or two
    c. 3 to 5
    d. More than 5

15. When you choose a story or novel to read, which one of the following is most likely to be the reason for your choice?
    a. Friends or parents recommend it
    b. I have read other books by the same author
    c. The title attracts me
    d. I just choose any

16. How often do you re-read novels, stories or plays?
    a. Never
    b. Once or twice
    c. Occasionally
    d. Frequently

17. Have you ever gone to a movie because you read the story in a book?

    a. Often
    b. Occasionally
    c. Once or twice
    d. Never

18. Have you ever read a book because you saw the story in a movie?

    a. Never
    b. Once or twice
    c. Occasionally
    d. Often

19. Have you ever read a book because you saw the story on television or heard the story on the radio?

    a. Often
    b. Occasionally
    c. Once or twice
    d. Never

20. After you have seen a play or movie, would you want to read a criticism of the work?

    a. Often
    b. Occasionally
    c. Once or twice
    d. Never

You are going to be asked a question about a passage based on a famous story that has been disguised in a modern form. For each of the questions that follow, select the one answer that best matches your understanding of the text. Circle the letter that corresponds to your choice.

Study the example below.

EXAMPLE:

As she walked through the strange part of town, she was a little nervous. Then an older man, nice-looking but a little tough, stopped her. "Where are you going, little girl?" he asked. "To take these books to my aunt on South Street," answered the little girl. But she would not let him go with her; her mother had told her to watch out for strange men.

Which one of these characters do you think the passage is based on?

a. Cinderella

b. Goldilocks

c. Sleeping Beauty

d. Little Red Ridinghood

The passage is like the story of Little Red Ridinghood, so you would choose (d) Little Red Ridinghood.

1. Old Petersen had had a good life, a good farm--the richest in the country, a happy family, a nice tidy income. Even so, he wasn't proud, just thankful. Then the locusts came and ate his wheat, someone poisoned his wells, and to cap it off, his children died of diphtheria. What happened, Petersen wondered, what had he done? It was enough to make a man lose his faith.

   a. Job

   b. Exodus

   c. Barabbas

   d. The Fall of Man

2. How would they ever recapture the fort from the Apaches? They had tried everything - raids, mass attack, cutting off the water - but nothing had worked. Then Sergeant Gottschalk had an idea. He put a false floor in a Conestoga wagon, hid ten of his best men under it, loaded the top with supplies, and drove right into the town. "We're letting you have the fort," he told the chief, who watched the troop pull out. That night, however, the ten men sneaked out and opened the gates and the Indians were surprised to see the troop returning.

   a. Camelot

   b. Jericho

   c. The Trojan Horse

   d. The Wolf in Sheep's Clothing

3. Orville came into the room and told his mother, "Now that I've finished high school, I'm going on to learn everything about everything; science, history, music - every-thing. I don't care how I get this knowledge; just so I get it. Then I'll know everything. I'll have the power I want."

   a. Faust

   b. Hamlet

   c. Job

   d. Macbeth

4. Charlie whistled as he thought about it. Everything had gone right for him after he'd left Readville, on the other side of the divide, just because he'd been warned by the gypsy he was in for it. He'd come into Melrose and just happened to stop the gang that had been terrorizing the town. So they made him sheriff. He'd married the mayor's widow, a lovely woman, even if she was older. "Yes," he thought, "I guess that old gypsy was wrong. I've sure found happiness not trouble."

   a. Joseph

   b. Oedipus

   c. Jason

   d. Saul

5. Ernie walked into the dance not sure what was going to happen. His crowd had fought with the group that was giving the party but he was in a mood; his girl had just left him. He was spoiling for something. He looked across the room, which was smokey and dark. He saw her and knew this was it. He walked over "Hi. Who are you?" She looked up and he could see the light in her eyes was like his. "I'm Linda."

   a. Venus and Adonis

   b. Romeo and Juliet

   c. Tristan and Isolde

   d. Pyramus and Thisbe

6. Sam had had such high hopes, such trust that all was well here in the fruitful valley. To him, everything seemed good. Then, somehow, something went wrong, something spoiled it. It all started when that fancy salesman came in and got Sam's wife to buy his encyclopedia.

   a. Job

   b. Lot's Wife

   c. The Fall of Adam

   d. The Flight into Egypt

7. He hadn't been sure before, but now he was. His little brother, Sid, was the one who was going to be the success, he was going to get everything. It wasn't that Sid was better or brighter or anything, just luckier. And this made Sam mad, so he wanted to kill his little brother. And one day he did.

   a. Cain and Abel

   b. Moses and Aaron

   c. Caesar and Brutus

   d. Damon and Pythias

8. Sean didn't know what to do. His father had died mysteriously - was it cancer? Now his mother was about to marry Uncle Ed. It was so sudden. Sean was suspicious. But he needed proof.

   a. Julius Caesar

   b. Macbeth

   c. Hamlet

   d. King Lear

9. Elaine had been waiting - how long was it? Eddy had been gone twenty years - first in Vietnam and then touring through the South Pacific. Each time he'd been about to come home something came up. Meanwhile, lots of guys had been trying to get her to declare herself a widow and marry them. She'd tried every trick to stall them. She'd heard Eddy was on his way home.

   a. The Aeneid

   b. The Odyssey

   c. The Ring Cycle

   d. The Upanishads

10. Ollie was worried. He'd been put in charge of the whole community but he didn't know what to expect. Then he learned that if he gave up his reading glasses he could see into people's minds even if he could never read again. He thought and thought. "This would be good for my people," even though it's a sacrifice.

    a. Vishnu

    b. Buddha

    c. Zeus

    d. Odin

11. The planet was doomed. Nick knew it but he also knew others didn't care. So he decided to try to save as many people and animals as he could and colonize the next galaxy. Everyone laughed but he went ahead.

    a. Arthur

    b. Oedipus

    c. Abraham

    d. Noah

12. Rose was a master calculator. She could figure out a balance sheet in less than an hour given the raw numbers. The company thought she was indispensible. Then the new director brought in a computer expert. He challenged Rose to see who could do the books fastest and most accurately. It was a close race but she won - at what cost?

    a. Pocahantas

    b. Annie Oakley

    c. John Henry

    d. Paul Bunyan

Indicate the extent to which you agree with each of the following statements people have made about Censorship. Circle the number that indicates the extent of your agreement.

	Agree Strongly	Agree	Disagree	Disagree Strongly
1. Librarians in elementary schools should remove books from circulation that they believe would be harmful to children if read by them.	4	3	2	1
2. Clergy (priests, ministers, rabbis, etc.) should not have the right to remove books from libraries even if those books are offensive to the people in their places of worship.	4	3	2	1
3. Books by Karl Marx should be banned from libraries because they glorify communism.	4	3	2	1
4. Books by convicted criminals serving time in prison should not be banned from libraries even if the criminals will get rich from the sale of the books once they are released from prison.	4	3	2	1
5. Pornographic material should be banned from all libraries and bookstores.	4	3	2	1

	Agree Strongly	Agree	Disagree	Disagree Strongly
6. Teachers and school administrators should not be allowed to take books from students even if they believe the books contain information harmful to the student.	4	3	2	1
7. The production of pornographic books should be a serious crime and the authors and publishers should be imprisoned.	4	3	2	1
8. Faculty should not be allowed to prevent students from publishing articles in student newspapers.	4	3	2	1
9. Censorship boards made up of outstanding community members should have the power to ban books which they believe have dangerous content.	4	3	2	1
10. Public and school libraries should not be permitted to have books on sex education available for reading by people under 16 years of age.	4	3	2	1
11. Newspapers should report the articles of groups wanting to over-throw the government of the United States. This is true even if the activities might be appealing to people not now involved with the groups.	4	3	2	1

	Agree Strongly	Agree	Disagree	Disagree Strongly
12. A newspaper should not report the last words of a convict about to be electrocuted if the convict said he was proud of the murder he committed and was glad he did it and that he thought of himself as a hero.	4	3	2	1
13. Advertisements for membership in Ku Klux Klan should be permitted in high school and college newspapers.	4	3	2	1
14. The United States government should not be allowed to pass laws controlling advertising in children's newspapers.	4	3	2	1
15. Public and school libraries should not have books about drug use that can be checked out by children under 16 years of age.	4	3	2	1
16. Young people are helped in learning what is right and what is wrong when books with un-Christian ideas are kept from them.	4	3	2	1
17. Taxpayers pay for the books that libraries and schools purchase; therefore, taxpayers should have the right to determine which books are purchased and used by the community.	4	3	2	1
18. Courts should not have the right to rule on whether or not books should be banned from the community.	4	3	2	1

	Agree Strongly	Agree	Disagree	Disagree Strongly
19. Adults should not prevent teenagers from reading material written by people who glorify lifestyles that are very disturbing to the adults.	4	3	2	1
20. A parent or group of parents should have the right to remove a book from a public library or public school curriculum if they find it offensive.	4	3	2	1
21. Books that describe how to commit crimes or how to destroy property should be banned.	4	3	2	1
22. Books which say that the United States was wrong in its involvement in the Vietnam War should be banned because these books could make people feel angry toward their country.	4	3	2	1
23. A book should not be banned even if it says that the ancient Eskimo practice of sending old, helpless, people off to die by themselves in the snow is a good idea.	4	3	2	1
24. Librarians should be allowed to obtain every type of reading material because libraries are merely storage areas for books and should not limit what they hold.	4	3	2	1

In a brief paragraph for each, write a definition of the following terms:

1. Metaphor _____

_____

_____

_____

2. Symbol _____

_____

_____

_____

3. Onomatopoeia _____

_____

_____

_____

4. Personification _____

_____

_____

_____

5. Protagonist _____

_____

6. Climax of a story _____

7. First-person narrative _____

8. Irony _____

9. Exposition _____

10. Sonnet _____

_____

_____

_____

11. Rising action _____

_____

_____

_____

12. Minor character _____

_____

_____

_____

Appendix 3

Tables

TABLES

TESTS AND ITEM CHARACTERISTICS

TABLE 1a: SHORT ANSWER MEASURES (SCALE 0 --- 24)

	Means	Standard Deviation
Story 1 The Man by the Fountain	16.67	4.71
Story 2 The Use of Force	16.54	5.08
Poem 1 Forgive my Guilt	15.97	4.08
Poem 2 Dandelions	14.06	3.79
Non-fiction 1 The Iks	14.79	5.88
Non-fiction 2 The Birth of the Moon	16.64	4.42

TABLE 1b: T-TEST FOR SHORT ANSWER MEASURES ACROSS 6 TEXTS

	STORY		POEM		NON-FICTION	
	1	2	1	2	1	2
Story 1 The Man by the Fountain	.23	1.39	4.93*	2.71*	.44	
Story 2 The Use of Force		1.55	4.28*	2.29*	.21	
Poem 1 Forgive my Guilt			3.89*	1.79	-.76	
Poem 2 Dandelions				-1.08	-4.07	
Non-fiction 1 The Iks					-2.04*	
Non-fiction 2 The Birth of the Moon						

* P < .05

TABLE 2: SHORT ANSWER MEASURES (SCALE 0 --- 3)

	ITEM DIFFICULTY							
TEXT / ITEMS	1	2	3	4	5	6	7	8
Story 1 The Man by the Fountain	2.06	2.12	2.23	2.11	2.16	1.92	2.08	2.00
Story 2 The Use of Force	1.85	1.93	2.21	2.21	2.20	2.10	1.95	2.07
Poem 1 Forgive my Guilt	2.13	2.14	1.88	2.01	2.05	1.82	1.90	2.02
Poem 2 Dandelions	1.74	1.84	2.00	1.55	1.64	1.73	1.67	1.89
Non-fiction 1 The Iks	1.80	2.05	2.09	1.83	1.78	1.69	1.73	1.83
Non-fiction 2 The Birth of the Moon	2.47	2.02	2.46	1.99	1.89	1.93	1.76	2.30

TABLE 3a: MULTIPLE CHOICE MEASURES (SCALE 0 --- 8)

	Means	Standard Deviation
Story 1 The Man by the Fountain	4.15	2.23
Story 2 The Use of Force	5.90	1.97
Poem 1 Forgive my Guilt	5.21	1.73
Poem 2 Dandelions	5.24	1.48
Non-fiction 1 The Iks	5.64	1.52
Non-fiction 2 The Birth of the Moon	4.87	1.66

TABLE 3b: T-TEST FOR MULTIPLE CHOICE MEASURES ACROSS 6 TEXTS

	STORY		POEM		NON-FICTION	
	1	2	1	2	1	2
Story 1 The Man by the Fountain		-2.58*	-1.86	-1.96	-2.66*	-1.21
Story 2 The Use of Force			1.25	1.26	.48	1.83
Poem 1 Forgive my Guilt				-.06	-.95	.72
Poem 2 Dandelions					-.94	.82
Non-fiction 1 The Iks						1.68
Non-fiction 2 The Birth of the Moon						

* P < .05

TABLE 4: MULTIPLE CHOICE MEASURES

	ITEM DIFFICULTY							
TEXT / ITEMS	1	2	3	4	5	6	7	8
Story 1 The Man by the Fountain	.60	.40	.50	.45	.75	.50	.45	.50
Story 2 The Use of Force	.79	.84	.74	.84	.68	.37	.84	.79
Poem 1 Forgive my Guilt	.71	.86	1.00	.64	.64	.43	.32	.61
Poem 2 Dandelions	.88	.88	.44	.76	.56	.44	.48	.80
Non-fiction 1 The Iks	.88	.80	.84	.64	.44	.60	.60	.84
Non-fiction 2 The Birth of the Moon	.96	.83	.87	.35	.13	.91	.56	.26

TABLE 5a: ESSAY (LITERATURE SCORES) (SCALE 0 --- 4)

	Means	Standard Deviation
Story 1 The Man by the Fountain	1.73	1.33
Story 2 The Use of Force	2.44	1.54
Poem 1 Forgive my Guilt	2.56	1.10
Poem 2 Dandelions	1.89	.87
Non-fiction 1 The Iks	1.84	1.38
Non-fiction 2 The Birth of the Moon	2.39	1.42

TABLE 5b: T-TEST FOR ESSAY (LITERATURE SCORE) ACROSS 6 TEXTS

	STORY		POEM		NON-FICTION	
	1	2	1	2	1	2
Story 1 The Man by the Fountain	-1.40	-1.94	-.42	-.23	-1.36	
Story 2 The Use of Force	-.25	1.34	1.25	.11		
Poem 1 Forgive my Guilt	2.03*	1.73	.39			
Poem 2 Dandelions	.14	-1.28				
Non-fiction 1 The Iks	-1.19					
Non-fiction 2 The Birth of the Moon						

* P < .05

TABLE 6a: ESSAY (WRITING SCORES) (SCALE 0 --- 4)

	MEAN	STANDARD DEVIATION
Story 1 The Man by the Fountain	1.73	1.39
Story 2 The Use of Force	2.04	1.61
Poem 1 Forgive my Guilt	2.56	.98
Poem 2 Dandelions	2.15	.96
Non-fiction 1 The Iks	1.72	1.17
Non-fiction 2 The Birth of the Moon	1.92	1.35

TABLE 6b: T-TEST FOR ESSAY (WRITING SCORE) ACROSS 6 TEXTS

	STORY		POEM		NON-FICTION	
	1	2	1	2	1	2
Story 1 The Man by the Fountain	-.61	-1.99	-1.05	.03	-.41	
Story 2 The Use of Force		-1.17*	-.27	.80	.29	
Poem 1 Forgive my Guilt			1.25	2.46*	1.70	
Poem 2 Dandelions				1.32	.66	
Non-fiction 1 The Iks					-.55	
Non-fiction 2 The Birth of the Moon						

* P < .05

TABLE 7: AESTHETIC JUDGEMENT SCORES FOR STORY 1 AND 2 (THE MAN BY THE FOUNTAIN / THE USE OF FORCE)

	FACTOR* SCORES	
	Means	Standard Deviations
Factor 1: Positive Aesthetic Rating (Scale 0 --- 32)	20.04	6.36
Factor 2: Negative Aesthetic Rating (Scale 0 --- 28)	13.8	5.44

TABLE 8: FACTOR LOADINGS FOR AESTHETIC JUDGEMENT FOR STORY 1 AND 2 (THE MAN BY THE FOUNTAIN / THE USE OF FORCE)

Factor 1 (Positive Rating)	Loadings**	Factor 2 (Negative Rating)	Loadings
Teaching	.79	Awkward	.59
Logical	.64	Generic failure	.62
Symbolically	.64	Immoral	.83
Traditionally appropriate	.76	Unfulfilled intentions	.81
Original	.84	Unrealistic	.74
Richly ambiguous	.82	Irrelevant	.73
Imaginative	.76	Incongruent view	.81
Honest and true	.82		

*. Only above 10% of the variance are considered
**. Only above .5 factor loadings are considered

TABLE 9: AESTHETIC JUDGEMENT SCORES FOR POEMS 1 AND 2 (FORGIVE MY GUILT / DANDELIONS)

	FACTOR* SCORES	
	Means	Standard Deviations
Factor 1: Negative Aesthetic Rating 1 (Scale 0 --- 20)	10.11	1.92
Factor 2: Negative Aesthetic Rating 2 (Scale 0 --- 12)	6.86	1.10
Factor 3: Positive Aesthetic Rating (Scale 0 --- 16)		

TABLE 10: FACTOR LOADINGS FOR AESTHETIC JUDGEMENT FOR POEMS 1 AND 2 (FOR GIVE MY GUILD / DANDELIONS)

Factor 1 (Negative Rating)	Loadings**	Factor 2 (Negative Rating)	Loadings	Factor (Positive Rating)	Loadings
Uninteresting	.78	Generic failure	.72	Teaching	.61
Unrealistic	.60	Unfulfilled intentions	.84	Logical	.68
Irrelevant	.65	Honest and true	-.64	Awkward	-.54
Honest and true	-.50			Symbolically	.58
Incongruent view	.74				

*. Only above 10% of the variance are considered
**. Only above .5 factor loadings are considered

TABLE 11: AESTHETIC JUDGEMENT SCORES FOR NON-FICTION 1 AND 2 (THE IKS / THE BIRTH OF THE MOON)

	FACTOR* SCORES	
	Means	Standard Deviations
Factor 1: Negative Aesthetic Rating (Scale 0 --- 32)	16.97	6.19
Factor 2: Positive Aesthetic Rating (Scale 0 --- 32)	19.94	6.04

TABLE 12: FACTOR LOADINGS FOR AESTHETIC JUDGEMENT FOR NON-FICTION 1 AND 2 (THE IKS / THE BIRTH OF THE MOON)

Factor 1 (Negative Rating)	Loadings**	Factor 2 (Positive Rating)	Loadings
Uninteresting	.78	Teaching	.69
Awkward	.80	Logical	.78
Generic failure	.83	Symbolically	.82
Immoral	.72	Traditionally appropriate	.82
Unfulfilled intentions	.75	Original	.76
Unrealistic	.72	Richly ambiguous	.79
Irrelevant	.76	Imaginative	.85
Incongruent view	.83	Honest and ture	.69

*. Only above 10% of the variance are considered
**. Only above .5 factor loadings are considered

TABLE 13: AESTHETIC JUDGEMENT SCORES ACROSS THE SIX TESTS

	FACTOR* SCORES	
	Means	Standard Deviations
Factor 1: Negative Aesthetic Rating (Scale 0 --- 32)	15.64	5.41
Factor 2: Positive Aesthetic Rating (Scale 0 --- 32)	20.71	5.41

TABLE 14:
FACTOR LOADINGS FOR AESTHETIC JUDGEMENT ACROSS THE SIX TEXTS

Factor 1 (Negative Rating)	Loadings**	Factor 2 (Positive Rating)	Loadings
Uninteresting	.66	Teaching	.71
Awkward	.71	Logical	.67
Generic failure	.72	Symbolically	.66
Immoral	.69	Traditionally appropriate	.69
Unfulfilled intentions	.73	Original	.77
Unrealistic	.77	Richly ambiguous	.74
Irrelevant	.74	Imaginative	.78
Incongruent view	.77	Honest and ture	.73

*. Only above 10% of the variance are considered
**. Only above .5 factor loadings are considered

TABLE 15: MEAN RATING OF QUALITY (SCALE 0 --- 6)

	Mean rating of quality
Story 1 The Man by the Fountain	3.50
Story 2 The Use of Force	3.00
Poem 1 Forgive my Guilt	4.86
Poem 2 Dandelions	3.71
Non-fiction 1 The Iks	3.06
Non-fiction 2 The Birth of the Moon	3.50

TABLE 16: TEXT ATTITUDE MEASURES (SCALE 0 --- 32)

	Means	Standard Deviation
Story 1 The Man by the Fountain	17.21	9.59
Story 2 The Use of Force	17.54	8.34
Poem 1 Forgive my Guilt	21.38	2.73
Poem 2 Dandelions	20.62	4.97
Non-fiction 1 The Iks	15.56	8.13
Non-fiction 2 The Birth of the Moon	15.50	10.33

TABLE 17: BACKGROUND (MYTH) (0 --- 12)

Means	Standard Deviation
6.14	2.64

ITEM DIFFICULTY

1	2	3	4	5	6	7	8	9	10	11	12
.31	.87	.32	.46	.81	.62	.78	.52	.48	.21	.82	.24

TABLE 18: BACKGROUND (TERMS) (SCALE 0 --- 36)

Means	Standard Deviation
19.47	8.05

ITEM DIFFICULTY (0 --- 3)

1	2	3	4	5	6	7	8	9	10	11	12
1.53	2.02	1.08	1.98	1.64	2.03	1.91	1.83	0.85	1.02	1.62	1.95

TABLE 19: ATTITUDE TRANSFER AND INTEREST
(SCALE 0 --- 40)

Transfer		Interest	
Means	Standard Deviation	Means	Standard Deviation
23.58	6.15	18.34	4.98

ITEM DIFFICULTY (Transfer 0 --- 4)

1	2	3	4	5	6	7	8	9	10
2.42	2.99	2.68	1.91	2.49	1.90	2.35	1.89	2.73	2.20

ITEM DIFFICULTY (Interest 0 --- 4)

1	2	3	4	5	6	7	8	9	10
2.63	1.42	2.58	1.43	2.04	1.98	2.30	2.61	1.82	2.12

TABLE 20: FACTOR ANALYSIS FOR CENSORSHIP

	FACTOR* SCORES	
	Means	Standard Deviations
Factor 1: (Scale 0 --- 24)	11.47	3.48

FACTOR LOADINGS FOR CENSORSHIP

Factor 1 (Right to Shield the Young)	Loadings**
Elementary protection	.55
Moral protection	.76
Taxpayers right	.55
Parent's right	.54
Crime and destruction	.74

*. Only above 10% of the variance are considered
**. Only above .5 factor loadings are considered

TABLE 21 COMPARISON OF LITERARY AND NON-LITERARY AESTHETIC JUDGEMENT ON SIX TEXTS

	NUMBER OF ITEMS* SELECTED BY MOST STUDENTS		
	Literary	Non-Literary	Mixed
Story 1 The Man by the Fountain	2	1	
Story 2 The Use of Force	1	2	1
Poem 1 Forgive my Guilt	3	0	
Poem 2 Dandelions	2	0	
Non-fiction 1 The Iks	2	3	
Non-fiction 2 The Birth of the Moon		1	1

* There are 16 aesthetic judgement items.

BIVARIATE STATISTICS

TABLE 22

CORRELATION OF OPEN-ENDED AND MULTIPLE CHOICE QUESTIONS CONCERNING TEXTS

	Story	Poem	Non-fiction
Story	.10 N = 39		
Poem		.37* N = 53	
Non-fiction			.53* N = 48

* P < .05

CORRELATION OF SHORT AND EXTENDED STUDENT RESPONSES CONCERNING TEXTS

TABLE 23

	Story	Poem	Non-fiction
Story	.53* N = 33		
Poem		.27 N = 37	
Non-fiction			.25 N = 37

* P < .05

TABLE 24

CORRELATION OF WRITING AND LITERATURE SCORES ON ESSAY TESTS

	Story	Poem	Non-Fiction
Story	.89* N = 33		
Poem		.72* N = 37	
Non-fiction			.82* N = 37

* P < .05

TABLE 25

COMPARISON OF KNOWLEDGE AND PRACTICE

	Background	
	Myth	Terms
Story 1 The Man by the Fountain	.25 N = 39	
Story 2 The Use of Force		.18 N = 16
Poem 1 Forgive my Guilt	.26* N = 51	
Poem 2 Dandelions		.49* N = 25
Non-fiction 1 The Iks	.29 N = 21	
Non-fiction 2 The Birth of the Moon		.69* N = 18

* P < .05

TABLE 26

CORRELATION OF PRACTICE AND PREFERENCE

	Positive aesthetic rating	Negative aesthetic rating	General rating	Literary characteristic	N
Story 1 The Man by the Fountain	.08	.08	.04	-.06	26
Story 2 The Use of Force	-.03	.56*	.47*	.32	24
Poem 1 Forgive my Guilt	.19	-.26	.39*	.09	24
Poem 2 Dandelions	.17	-.54*	.15	-.03	21
Non-fiction 1 The Iks	.11	-.02	.15	.27	18
Non-fiction 2 The Birth of the Moon	-.25	.05	-.26	-.40*	18

* P < .05

TABLE 27

COMPARISON OF PRACTICE WITH ATTITUDES

	Transfer	Interest	Censorship
Story 1 The Man by the Fountain	.27* N = 40	.22 N = 40	
Story 2 The Use of Force			- 26 N = 16
Poem 1 Forgive my Guilt	-.05 N = 52	.13 N = 52	
Poem 2 Dandelions			-.02 N = 25
Non-fiction 1 The Iks	.05 N = 21	.36 N = 21	
Non-fiction 2 The Birth of the Moon			-.41* N = 18

* P < .05

TABLE 28

CORRELATION OF SHORT ANSWER SCORES
--- LITERARY AND NON-LITERARY TEXTS

	Story	Poem	Non-fiction
Story		.49* N = 42	.48* N = 50
Poem			.49* N = 51

* P < .05